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THE WATCHER IN THE WATER ATTACKS THE FELLOWSHIP!

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Editor: Graham Davey
Layout: Darius Hinks, Andrew Tipper, Peter Borlace
Content: Darron Bowley, Mark Latham,
Alessio Cavatore & Rick Priestley

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The Walls of Moria™

The Fellowship is forced down a much darker path after Saruman casts the heroes back from the Pass of Caradhras. The journey takes them to Moria, where their first challenge is to defeat the Watcher in the Water who guards the gate.

Khazad-dûm was one of the oldest Dwarven settlements. During the Second Age, the Dwarves freely traded the Mithril they mined and, during this happier time, the Doors of Durin stood ever open. The entrances were sealed when Sauron launched his war on Middle-earth and although The Last Alliance finally defeated Sauron, the doors remained closed. Long years passed, and eventually the Dwarves were driven out of Khazad-dûm by shadow and flame. The secret of opening the Doors of Durin that stood beside the River Sirannon was lost. For hundreds of years the halls of Durin stood empty, and became known by a darker name – Moria, The Black Pit. In this Pack, we join the heroes of The Fellowship as they arrive at Moria. There they find that the Sirannon has been dammed, creating a great lake in front of the walls of Moria. Frodo solves the riddle inscribed in the door, and they enter Moria only to discover it is infested with Goblins. Their escape is foiled as the Watcher in the Water appears and attacks The Ringbearer. After Frodo is rescued from the clutches of the beast, The Fellowship's only option is to flee into Moria. The Doors of Durin are sealed forever behind the companions, and a dangerous journey through the perilous Goblin-infested mines looms before them.

In this and the next few Packs, we follow the journey of The Fellowship through the Mines of Moria, in a series of linked Battle Games. This Pack's Playing the Game explains how you can link games together to create a narrative campaign. The Battle Game in this Pack is the first in the series, as The Fellowship is pitted against The Watcher in the Water at the entrance to Moria. Painting Workshop explores an important aspect of painting miniatures – the paints themselves. Finally, Modelling Workshop shows you how to make lakes and shores for use in your Battle Games.

> *'The Doors of Durin – Lord of Moria. Speak, friend, and enter.'*
>
> INSCRIPTION ON THE WEST GATE

Linking Battle Games

The battles of The Fellowship are set pieces in a greater story. Beginning in this Pack, we follow the heroes through the mines of Moria, where they face a series of deadly encounters. Here we look at how you can link your games together to tell an ongoing story.

▲ PERILOUS QUEST

The Fellowship faces a dangerous journey through the mines of Moria.

The wealth of detail and narrative behind *The Lord of The Rings* means that each game you play is more than just a stand-alone battle – it is also part of a story. Some games are set at specific points during the films, allowing you to recreate the history of Middle-earth as you play. After the game ends, ask yourself what might happen next. Would the events of the game logically lead to another battle? Would the Heroes of the game be exhausted and weakened in this follow-up scenario? With a little thought and planning, you can make a whole series of games, linked by a strong narrative. For example, in this Pack we present 'The Watcher in the Water' scenario. In the next three Packs we will look at the further adventures of The Fellowship in Moria, including the battles in Balin's Tomb and at the Bridge of Khazad-dûm.

The Story

Games that are linked by some kind of story are sometimes referred to as a 'narrative campaign'. A campaign is just a term for a series of games linked, for example, by rules, combatants or a story. There are so many great stories and sub-plots detailed in *The Lord of The Rings* that it is easy to find inspiration for your campaign. You may decide to run a series of games detailing Aragorn, Legolas and Gimli's hunt for the Uruk-hai or Sam and Frodo's journey through Mordor. Choose a story that has several definite battles for you to base a game upon. Discuss your ideas with an opponent and see if you can develop the story together. Once you have your inspiration, you're ready to begin fleshing out the campaign.

◄ FLIGHT OF THE URUK-HAI

Merry and Pippin are kidnapped by Saruman's Uruk–hai warriors.

► CAPTURED BY GONDOR!

Sam and Frodo are hindered at every turn as they travel to Mordor.

The Setting

The locations of the games will be quite important to your campaign. Each location will represent the site of an encounter in your chosen story. A good example of this is our forthcoming Moria campaign. The first battle features the Watcher in the Water outside Moria (pic i). Forced to flee into the mines, The Fellowship becomes lost among the many tunnels of that underground realm. In the second game, The Fellowship takes a wrong turn and is ambushed by Goblins (pic ii). If the Heroes survive, they go on to the third game, where they are attacked by more Goblins and a terrifying Cave Troll in Balin's Tomb (pic iii). The fourth and final game sees Gandalf battling the mighty Balrog at the Bridge of Khazad-Dûm (pic iv).

You can see from this example how the narrative campaign works. The campaign can also be made longer or shorter by increasing or reducing the number of Battle Games you play.

➤ PERILS OF THE DEEP!
The dangers awaiting The Fellowship in Moria are many and varied.

➤ LOST IN THE DARK
The Fellowship takes a wrong turn in the Mines of Moria and alerts a horde of Goblins to their presence.

➤ BALIN'S TOMB
Gimli is eager to get to grips with the Goblins in the tomb of his cousin Balin.

➤ THE BRIDGE AT KHAZAD-DÛM
Gandalf stands alone against the awesome power of the Balrog.

➤ FALL OF A HERO
Boromir is crushed by the Cave Troll at Balin's Tomb.

➤ ONLY EIGHT REMAIN
With the loss of Boromir, The Fellowship flees to the bridge of Khazad-dûm with one man down.

The Forces

Unlike the points match games discussed in Pack 17, the forces featured in linked games are generally determined by the story. Quite often, one side will use the same forces in each scenario of the campaign. For example, in Moria, the Good player always uses The Fellowship, while the Evil player's force will change depending on the setting of the game. One important thing you will have to decide is whether or not casualties in one game will 'carry over' to the next. This will make it increasingly hard for a force to win the whole campaign, because models that are removed from play will not be able to participate in later scenarios.

Special Rules in the Campaign

Another thing you have to decide on is whether or not to include special rules in your campaign. Although you have already thought about whether or not fallen Heroes can return from game to game, there are other considerations, such as their Might, Will and Fate stores. Some campaigns rule that Heroes must start with less Might than usual in the later scenarios or even that Might is not restored at all between games. In addition, the forces may change as a result of each battle. You may decide, for instance, that if the Evil side wins one game, then they may have extra reinforcements in the next. These special rules should be decided between you and your opponent before you begin playing, because they can make a big difference to the outcome of your scenarios.

A Weakened Hero

In the 'Clash of Wills' Battle Game from Pack 12, Gandalf's stores of Might and Fate are reduced because he is still fatigued from his battle with Saruman and his escape from the Tower of Orthanc. The same idea can be used in a campaign where one battle is followed quickly by another – the Heroes will not have time to recover, so you could decide that their Heroic characteristics will be lower than normal at the start of the game.

➤ WEAKENED!
Exhausted after his escape from Orthanc, Gandalf has less Might and Fate than usual.

➤ PROTECT THE VILLAGE!
The homes of the Rohirrim are under threat from the marauding Uruk-hai.

Adapting Existing Scenarios

When making your own campaign, you don't always need to invent your own scenarios. You'll probably be able to find several existing Battle Games that will fit your story perfectly well. You might want to flesh these out a bit by adding one of your own scenarios to link them.

Battle for Rohan!

Why not try linking together a series of Rohan Battle Games from earlier packs to make a campaign. For example, begin with the 'Burn the Village' scenario from Pack 9, which involves a band of Uruk-hai pillaging Rohirrim homesteads. When Éomer and his Riders catch the rampaging Uruks, their retaliation is swift and merciless. Play the 'Wrath of Rohan' scenario from Pack 18 to see whether Éomer manages to end the Uruk-hai threat. If the Uruk-hai manage to win, then some of them escape and try to flee back to Isengard, destroying every farmstead and village in their path. You can play Pack 14's 'Attack at the Ford' scenario to see if they make it back to their master, Saruman.

➤ VENGEANCE FOR ROHAN!
The Rohirrim seek their revenge and launch an attack on the enemy camp.

➤ ESCAPE TO ISENGARD
Having fought their way across Rohan, only a Rohirrim garrison stands between the Uruk-hai and their path home.

Adding Your Own Scenarios

As mentioned earlier, you can use your own scenarios to add even more depth to a campaign. Pack 17's Playing the Game gives you lots of ideas on how to create your own scenarios. In our Rohan campaign, you could easily play an earlier game where Éomer's Riders are ambushed by Saruman's forces while trying to return to Edoras. This would spark the Riders' desire for revenge, leading up to the 'Wrath of Rohan'. In addition, you could adjust the existing scenarios so that they fit your narrative even better. In our example, you could use the alternative forces from Pack 9's Battle Game and replace Aragorn, Gimli and Legolas with six Riders of Rohan. Small changes like this will add a little more flavour to the whole campaign.

◄ AMBUSHED BY URUK-HAI

Éomer and his Riders are attacked in their own land by Saruman's forces.

► ALTERNATIVE FORCES

'Burn the Village' fits the campaign better if you use Riders of Rohan instead of The Fellowship.

Balancing the Campaign

The great thing about scenarios in a narrative campaign is that they don't always have to be balanced – as long as they tell a dramatic story, winning and losing is secondary. However, if you've changed any rules or invented your own scenarios especially for the campaign, then you'll have to play through the games a few times to make sure that they haven't become too one-sided. If two or more players plan the campaign, you can usually agree on what sounds the most fair. If one player plans the campaign, then it's often tempting for them to give their own side an advantage, even if they don't really mean to. To get around this, aim to play the whole campaign twice and swap armies with your opponent the second time round. This not only encourages you to balance the campaign, but also becomes great fun as you try to outdo your opponent with the army they were using last time.

◄ PLAYING THE CAMPAIGN

Testing games and swapping forces will make your campaign even more enjoyable and challenging.

► WARRIORS OF ROHAN

With fighting prowess and an indomitable spirit, the Rohirrim win through.

Winning the Campaign

Generally, the person who wins the most games is the winner of the campaign. However, you might decide that the winner of the final game is the overall victor or that there is some special objective that must be achieved in order to win.

Using special campaign rules often leads to the final game being the decider. For example, if you have ruled that Heroes who die cannot return in later games, then one player may be at a disadvantage if he has lost any Heroes during the campaign. If he still manages to win, it will be a great victory.

If you haven't included special rules like this, then it is usually better to use one of the other methods to decide who wins the campaign. In our example Rohan campaign, we could say that the player who wins the most games is the victor, as this represents the ongoing struggle between the Uruk-hai and the Rohirrim.

The Watcher in the Water™

Beneath the dark waters of the Sirannon, an ancient evil lurks, guarding the West Gate of Khazad–Dûm. In this Battle Game, The Fellowship is confronted by the Watcher in the Water and must rescue the Ringbearer from its tentacles!

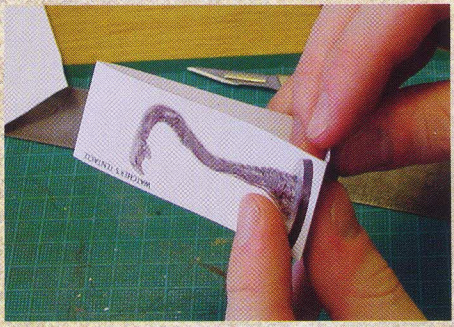
Having been forced to change their route by the evil Saruman, the heroes decide that if they cannot travel over the Misty Mountains, then they will travel under them! However, next to the gates lies a lake, formed from the dammed River Sirannon. As The Fellowship struggles to enter the mines through the Doors of Durin, the Watcher in the Water erupts from the lake, ensnaring The Ringbearer in its tentacles. This Battle Game re-enacts the fight with the Watcher. Can you rescue Frodo from the lake creature? Or will the monster devour The Ringbearer, taking The One Ring to a nameless fate?

◄ THE WATCHER ATTACKS!
The Fellowship unites against the monster's assault from the deep.

THE COMBATANTS

For this scenario you will need all of The Fellowship. Metal miniatures of Aragorn, Legolas, Gandalf, Frodo and Boromir have been included in previous Packs of *Battle Games in Middle-earth*. Card figures of Gimli, Merry, Pippin and Sam were supplied with Pack 1. You will also need eight tentacles. These have been supplied in this Pack as card figures for you to cut out and make.

NB. The tentacles are NOT available from Games Workshop. We have provided card versions for you to use in your games.



WATCHER'S TENTACLE

▲► ASSEMBLING THE TENTACLES
Your card tentacles can be assembled in the same way as previous card characters.

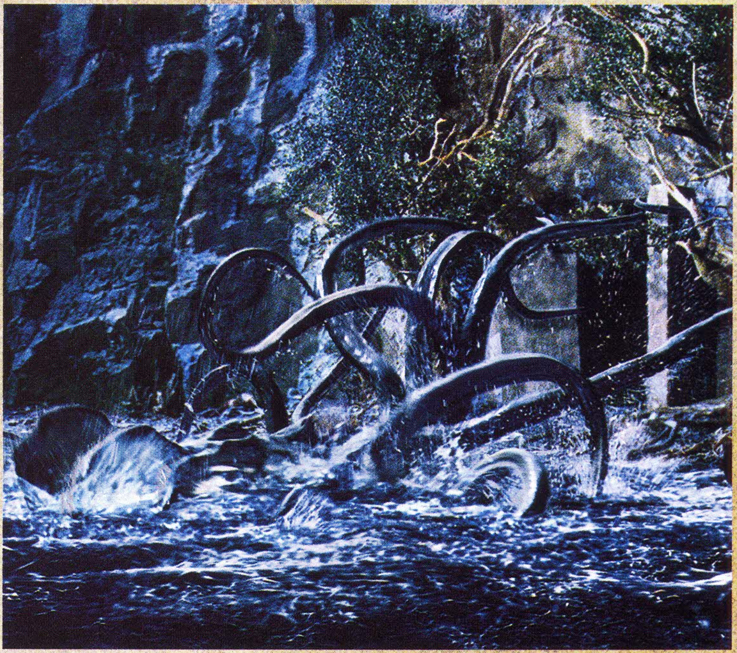
CHARACTER PROFILES

The Fellowship™

Entrusted by Elrond to take The One Ring to Mount Doom, the nine companions are thrust into danger at every turn. Defeated by the power of Saruman at the peak of Caradhras, they head for the ancient Dwarf hold of Moria. There they are perplexed by Durin's Gate – the Western entrance to Moria – which appears to be sealed shut and impervious even to the magical workings of Gandalf. As they try to fathom the puzzle of the door, the Hobbits, Merry and Pippin, idly throw stones into the waters of the Sirannon, blissfully unaware of the evil that they are about to wake…

The Watcher™

Few may guess at how long the many-tentacled thing in the Sirannon has lain dormant. Fewer still can fathom its origins. However, once it has been stirred, it seems hell-bent on dragging Frodo into the murky depths of the lake. Whether the thing acts on instinct, or is driven by a malevolent intelligence, may never be known. The only sure fact is that The Fellowship has woken an ancient and deadly foe indeed.

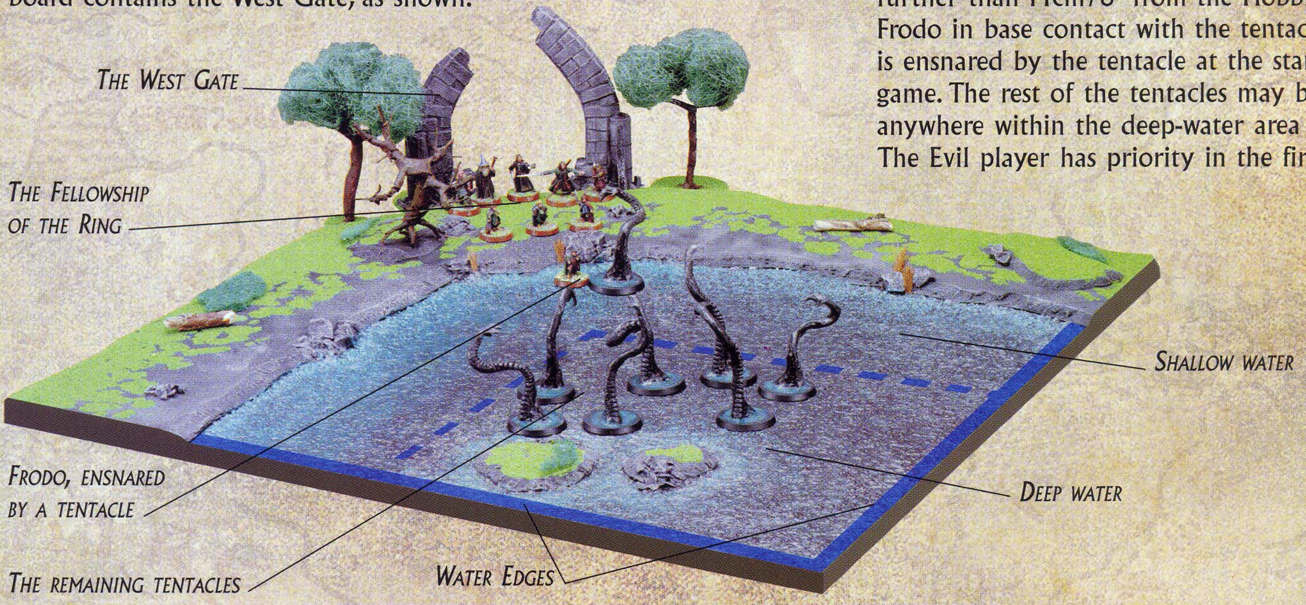


The Battlefield

You will need a gaming area measuring approximately 60cm/2′ by 60cm/2′. The lake is set up so that it covers the whole board, leading off two edges. These are referred to as the 'water edges'. The lake should have a 14cm/6″ shore leading around the outer edge. The area of water up to 14cm/6″ from the shore is nominated as 'shallow water'. The rest of the lake is 'deep water'. The 'land' corner of the board contains the West Gate, as shown.

Starting Positions

Aragorn, Legolas, Gandalf, Boromir and Gimli deploy within the West Gate, in the far corner of the board. Sam, Merry and Pippin begin the game on the shore, no more than 14cm/6″ from the West Gate. The Evil player places one of the Watcher's tentacles in the shallow water, no further than 14cm/6″ from the Hobbits, with Frodo in base contact with the tentacle. Frodo is ensnared by the tentacle at the start of the game. The rest of the tentacles may begin anywhere within the deep-water area of the lake. The Evil player has priority in the first turn.



Base Profiles

	F	S	D	A	W	C	Move	M	W	F
Frodo	3/-	2(3)	3(6)	1	2	6	10cm/4″	3	3	3
Sam	3/-	2	3	1	2	5	10cm/4″	1	1	2
Merry	3/-	2	3	1	1	4	10cm/4″	0	0	1
Pippin	3/-	2	3	1	1	4	10cm/4″	0	0	1
Aragorn	6/-	4	5	3	3	6	14cm/6″	3(+1)	3	3
Boromir	6/-	4	6	3	3	6	14cm/6″	6	1	0
Legolas	6/3+	4	4	2	2	6	14cm/6″	3	2	2
Gimli	6/-	4	8	2	2	6	12cm/5″	3	2	2
Gandalf the Grey	5/-	4	5	1	3	7	14cm/6″	3	6	3
Watcher's Tentacle	4/-	2	5	1	1	8	14cm/6″	0	0	0

NB. The Fellowship of the Ring is armed and equipped with exactly the same wargear as in Pack 15's 'Gap of Rohan' battle report. Refer to that Pack for details of the Heroes' equipment and special rules.

Special Scenario Rules

The Tentacles

Each of the Watcher's tentacles acts as an individual model, but with certain differences to normal warriors. The tentacles move 14cm/6" per turn and always ignore difficult terrain. A tentacle may charge just like any other model.

- If a tentacle wins a fight, it may choose either to strike as normal or to ensnare its victim. An ensnared model is placed in base contact with the tentacle and must move with it until it is set free or until the tentacle drops it (which it may do at any time). If there are multiple tentacles involved in a fight, then the Evil player chooses which tentacle ensnares the model. A tentacle may only ensnare one model at a time.

◄ WATCHER'S TENTACLES

The tentacles can ensnare Good models, preventing them from fighting.

- An ensnared Good model may only be freed when the tentacle is killed by one of his allies. The ensnared model may do nothing at all, and all their Might, Will and Fate is deemed to be zero as long as they remain in the clutches of the tentacle.

- If the tentacle is killed, it will drop the ensnared model. Once dropped, the Good model is placed on its side and starts its next Move on the ground. A tentacle that has ensnared a Good model may carry it off either of the 'water edges', in which case the Good model has been eaten by the Watcher and is lost!

- When a tentacle is 'killed', it is immediately placed back on the board, anywhere along the 'water edges', but no closer than 14cm/6" to a Good model. This represents the never-ending assault of the Watcher's many tentacles. A tentacle that is brought back in this way may not move until its next Move phase. A tentacle that moves off the board edge with an ensnared model is brought back at the start of its next Move phase. Keep a record of how many tentacles The Fellowship kills – it will be important later.

MOVING IN WATER

Whenever a Good model tries to move into or through the water, it must test on the following table to see whether or not it is hindered. Make a single roll for shallow water. When in deep water, roll two dice and use the lowest result. Legolas always gets a +1 bonus to the dice roll due to his Elven agility, but Sam always gets a -1 penalty because he can't swim.

DICE	RESULT
1	The model loses his footing and may not move any further this turn.
2-5	The footing is unsteady, but the water is navigable. The model may move at half speed as though it is in difficult terrain.
6	The model is unhindered by the water and may move at its normal rate this turn.

◄ EVIL IN RESERVE

Aragorn slays a tentacle only to see a replacement emerge out of the watery depths.

WINNING THE GAME

- The Good side wins if Frodo can escape the tentacles to reach the safety of the West Gate and enter Moria.

- If the Good side manages to destroy twenty tentacles, then the Watcher flees to the depths and is defeated. The Good side wins automatically, regardless of whether or not Frodo is ensnared.

- The Evil side wins if any tentacle can carry Frodo off either 'water edge'. The Ringbearer is deemed to be lost to the jaws of the Watcher in the Water.

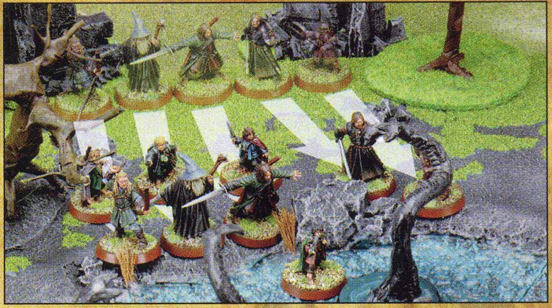
▲ ENTRANCE TO MORIA
The Fellowship waits while Gandalf attempts to open the doors.

GOOD TACTICS

The Good player's main objective will be to free Frodo as early as possible. Aragorn's free point of Might can be very useful here, as it allows The Fellowship to gain a free Heroic Move or Heroic Combat every turn. This is essential when the Evil player gains priority and allows you to pick and choose your fights.

Needless to say, Aragorn, like Gimli and Boromir, should strive to get into combat as soon as possible. These Heroes, with their stores of Might, excel at fighting. It would be advantageous to move them as close to Frodo as possible, to keep The Ringbearer out of trouble.

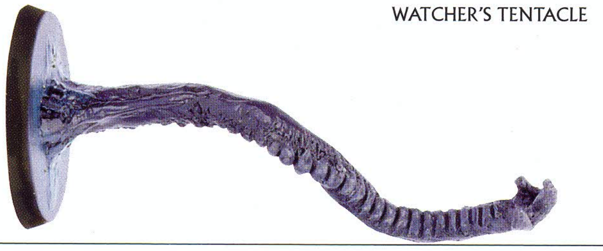
Gandalf and Legolas can really swing the game in your favour. Legolas's prodigious archery skills can help take out the tentacles, inching the Good player towards victory with every wound scored. Gandalf's magic can prove invaluable, as he can not only move his full distance and Sorcerous Blast the tentacles, but he can also Immobilise and Command them. This is especially useful when Gandalf does not have a clear line to his target and can delay the tentacles long enough for the other Heroes to move into combat.



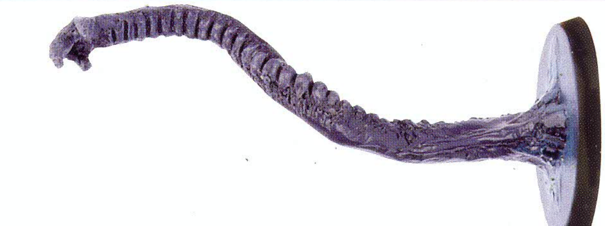
◄ WITH ME!
Using a point of Might, Aragorn leads the Heroes into the fray.

► MIGHTY WARRIORS
Aragorn, Gimli and Boromir show their worth by hacking into the tentacles.

◄ MAGICAL BLAST
Gandalf rescues Frodo from the clutches of evil with his Sorcerous Blast.



WATCHER'S TENTACLE



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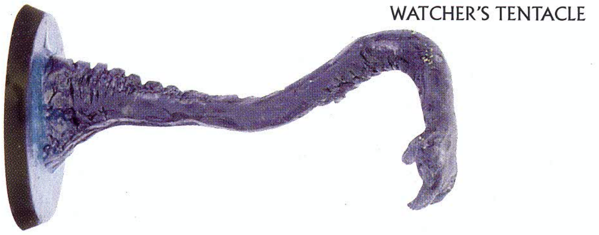

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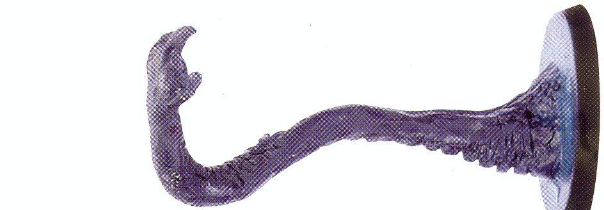

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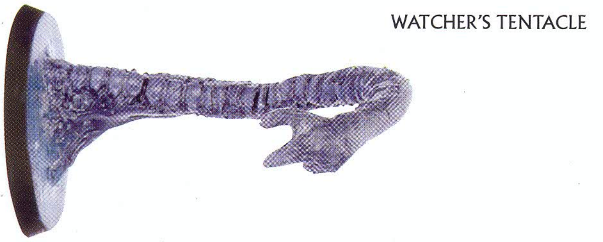

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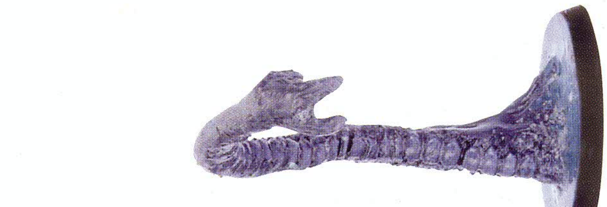
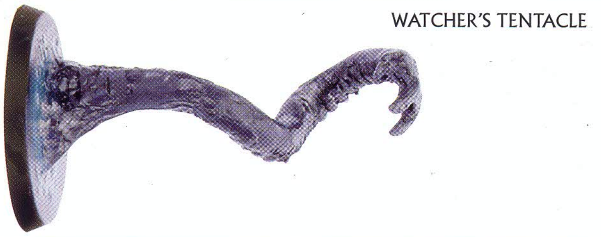


WATCHER'S TENTACLE

WATCHER'S TENTACLE

WATCHER'S TENTACLE



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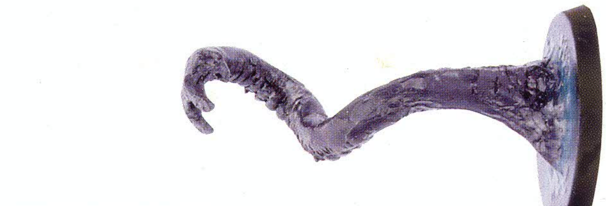

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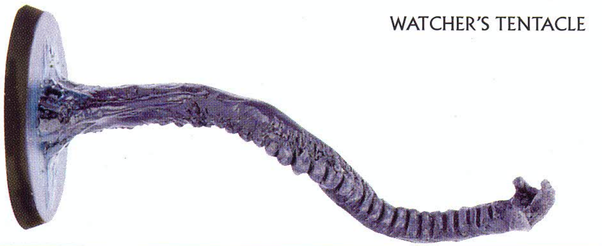

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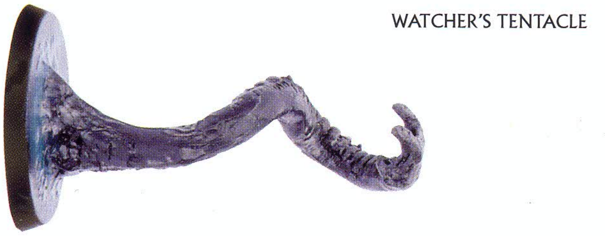

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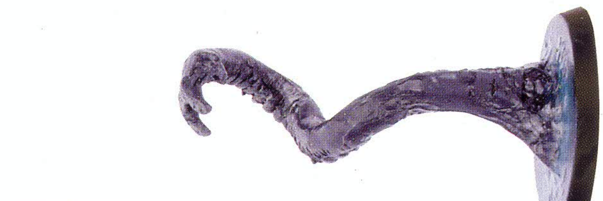

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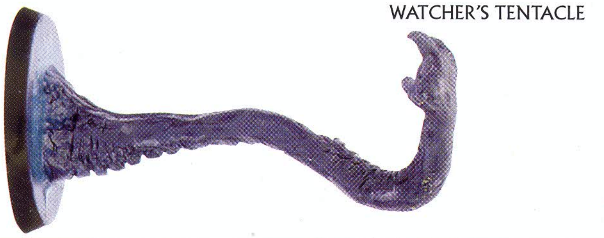


WATCHER'S TENTACLE

WATCHER'S TENTACLE

EVIL TACTICS

Always remember that Frodo is the main target of the tentacles. The Evil player should try to retain possession of The Ringbearer at all costs. The swift movement of the tentacles means that it is fairly easy to keep the tentacles out of combat with the powerful Heroes, but unfortunately does not help much against the bow fire of Legolas and Aragorn, and the spells of Gandalf. When Frodo is ensnared, try to stay out of range of Gandalf and use the other tentacles to block lines of sight if possible.

The Watcher's tentacles are quite fragile, especially against the mighty Heroes of The Fellowship, but they have the advantage of numbers. With the ability to return constantly, you will find that the longer the game goes on, the more likely the Evil side is to win. This is because the Heroes will gradually use up their Might, allowing you to defeat them in combat and ensnare them. It is always worth ensnaring a Hero, especially powerful ones such as Gandalf and Boromir, as they can often be the major upsets to your plans! As long as they are ensnared, they can do nothing to hinder you.

➤ CUNNING SHIELD!
The tentacles form a barrier, leaving one free to drag Frodo to his doom.

◄ OVERWHELMED!
Using weight of numbers, the tentacles ensnare Boromir despite his huge resource of Might.

Next Pack...

With the West Gate sealed by the malevolent Watcher, the second Battle Game in our Moria series sees The Fellowship lost in the darkness of the mines. With the passages twisting endlessly into the shadows, can the companions pass unnoticed through this Goblin-infested realm?

> *'We must face the long dark of Moria.'*
>
> GANDALF™

➤ LEADING THE WAY
Gandalf illuminates the gloom as he seeks the right path through Moria.

Colour Palettes

In this slightly different Painting Workshop, we look at how expanding your paint range allows you to choose appropriate colours with which to shade and highlight. This can help you combine your paints to achieve better results.

In this Painting Workshop, we look at all the different colours you can use when painting your miniatures. While a wide variety of different tones can be mixed from just a few simple paints, it is easier and faster if you have the exact tone you are looking for ready mixed. Using the Citadel Colour paint range produced by Games Workshop as an example, we will illustrate how having access to a full range of paints can help you shade and highlight your models. Here we introduce the paint range as a series of colour palettes. The palettes themselves run from the darkest shade to the lightest tone in that series. The paints can be further darkened or lightened by adding black or white paint respectively.

PAINTING ESSENTIALS

The Citadel Colour Paint Range

Paints designed for use on models are available from hobby and craft stores. Enamel and oil based paints can be used, but we recommend acrylics as they are easily mixed, dry quickly and can be cleaned and thinned with just water. We use the Citadel Colour range from Games Workshop to paint all our models as they have a wide range of colours and have been designed for use on metal and plastic miniatures.

On the right is a list of the Citadel Colour paints that most closely match the paints you have received as part of previous Gaming Packs.

◄ Your new paints are deep red, mid brown and mid flesh. These match Red Gore, Bestial Brown and Dwarf Flesh in the Citadel Colour range.

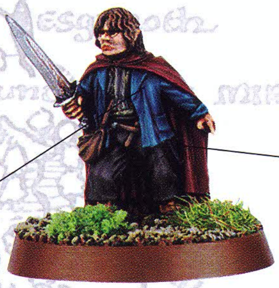
Previous Paints

Pack	Paint	Citadel Colour Match
1	Green	Goblin Green
1	Black	Chaos Black
1	Silver	Mithril Silver
1	Brown	Scorched Brown
2	Blue	Enchanted Blue
2	Flesh	Elf Flesh
2	Gold	Shinning Gold
2	White	Skull White
3	Red	Blood Red
8	Yellow	Bad Moon Yellow

Blues

- MIDNIGHT BLUE
- REGAL BLUE
- ULTRAMARINES BLUE
- ENCHANTED BLUE
- ICE BLUE

Blue is a cold colour that contrasts with warm colours like red and orange. It can be used to give someone a sense of importance, such as on Gil-galad or Éowyn. Pippin's blue coat contrasts well with his red cloak.



Reds

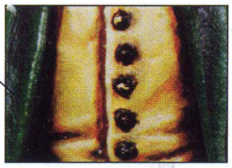
Red is a strong, warm colour that can be used to evoke an image of danger or anger. Red contrasts well with blues and greens as can be seen on Pippin and the Rohan royal standard.

- SCAB RED
- RED GORE
- BLOOD RED
- BLAZING ORANGE

Yellows

Yellow is another warm colour, one that contrasts well with violets, purples and blues. Its use as either yellow or gold can suggest wealth and importance. Yellow will need to be painted over a white undercoat, as it does not cover well when painted over black.

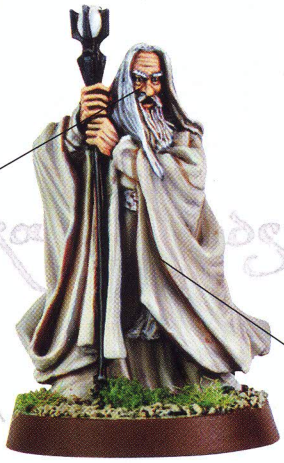
- FIERY ORANGE
- GOLDEN YELLOW
- SUNBURST YELLOW
- BAD MOON YELLOW



Flesh Tones

- TERRACOTTA
- TANNED FLESH
- DWARF FLESH
- ELF FLESH

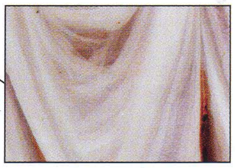
Flesh tones fall somewhere between brown and pink. It can be very hard to mix a convincing flesh tone without using a ready-mixed tone such as these. Use the darker colours for shading, moving up to Elf Flesh for highlights.



Neutral Browns

Neutral browns have a muted look to them, devoid of any strong red or yellow pigment. These tones are ideal for creating linen or bone colours. The best examples of these colours are on Saruman's robes.

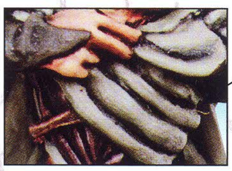
- GRAVEYARD EARTH
- DESERT YELLOW
- KOMMANDO KHAKI
- BLEACHED BONE

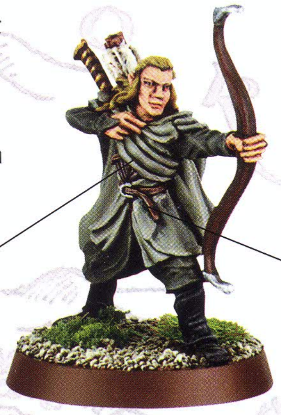


Neutral Greens

CATACHAN GREEN
CAMO GREEN
KOMMANDO KHAKI
ROTTING FLESH

Neutral greens are muted by the addition of grey and as such have an earthy look that is great for suggesting a weather-worn appearance. Kommando Khaki, while not actually green, works well as a highlight colour.





Yellow Browns

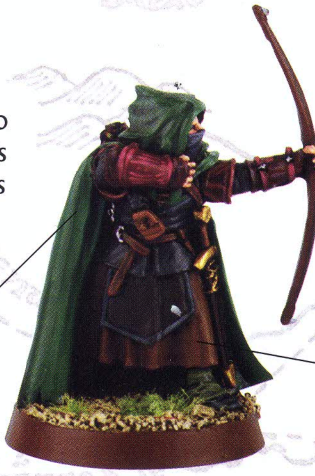
These are browns that become predominantly more yellow as they lighten. They have a warm, autumnal feel to them that can suggest a homely look.

SCORCHED BROWN
BESTIAL BROWN
SNAKEBITE LEATHER
BUBONIC BROWN

Bright Greens

DARK ANGEL
SNOT GREEN
GOBLIN GREEN
SCORPION GREEN

Bright Greens have a lot of yellow in them, so they appear quite bright and warm. Greens can be used to suggest a rural theme. This is illustrated well on the cloaks of Faramir's Rangers.



Red Browns

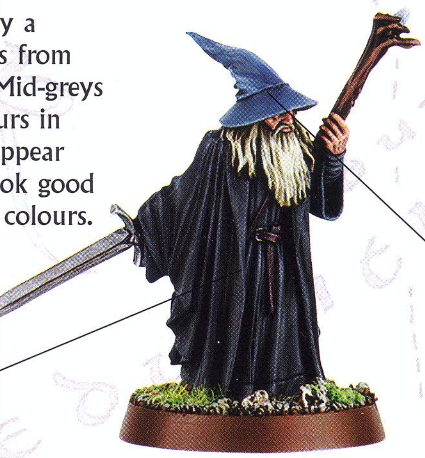
These browns have a strong red element in them, producing rich, warm tones. These colours suggest a strong earthy theme. Good examples of these tones can be seen on the flesh of the Uruk-hai and the Warriors of Rohan and their horses.

DARK FLESH
VERMIN BROWN
VOMIT BROWN
BRONZED FLESH

Mid-Greys

CHAOS BLACK
CODEX GREY
FORTRESS GREY
SKULL WHITE

Mid-greys are simply a progression of tones from black up to white. Mid-greys have no other colours in their mix, so they appear very neutral and look good next to most other colours.



Blue Greys

Blue greys, as the name suggests, have hints of blue in them and as such can appear much colder than other colours. These colours often convey purity and goodness.

CODEX GREY
SHADOW GREY
SPACE WOLVES GREY
SKULL WHITE

Miscellaneous

The Citadel Colour range also has a few colours that do not fit neatly into any of the above palettes. These paints can be individually shaded and highlighted by adding either Chaos Black or Skull White.

TENTACLE PINK
HAWK TURQUOISE
WARLOCK PURPLE
SCALY GREEN
LICHE PURPLE

Inks

Inks are a translucent paint that can be used to help with shading. They are specially formulated to act like a wash and therefore better suited to this task than watered-down paint. Inks can also be used for some advanced painting techniques that we will be covering in later Packs.

BLACK INK
BROWN INK
CHESTNUT INK
FLESH INK
MAGENTA INK
RED INK

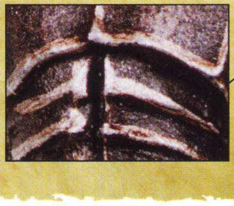
DARK GREEN INK
PURPLE INK
BLUE INK
YELLOW INK

Metallics

Metallic paints are used for anything made of metal such as swords and armour. Tin Bitz is a good paint to water down and apply as a wash. When it dries, it gives the impression of rust. To shade any metallic, mix with black; to highlight, add Mithril silver.

TIN BITZ
BOLTGUN METAL
CHAINMAIL
MITHRIL SILVER

BRAZEN BRASS
DWARF BRONZE
SHINING GOLD
BURNISHED GOLD



Future Packs

From now on, in Painting and Modelling Workshops we will be referring to paints from the Citadel Colour range. If you are using a different range of paints, you can still check the tones in this article to find the nearest match.

Lakes and Shores

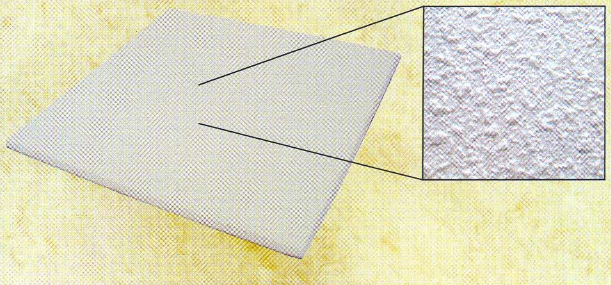
The entrance to the subterranean realm of Moria lies next to a huge, dark lake. Although the water seems still and serene on the surface, its depths harbour an evil presence. Here we look at the techniques needed to create lakes, pools and shores for your Battle Games.

While the lake presented here is suited for use in the 'Watcher in the Water' scenario from this Pack's Battle Game, the techniques can be used to create expanses of water from anywhere in Middle-earth. From Hobbiton to Mordor, lakes are a common feature, and are a great way to break up the battlefield during your games. Essentially, lakes are made using the same techniques as rivers. However, there are a great many alternative methods you can use to enhance their look. Also, the banks and shores can be detailed with trees, undergrowth and ruins, so that they draw on all the modelling knowledge you have built up from previous Packs.

◄ ATTACKED AT THE SIRANNON
The Fellowship battles the Watcher in the Water on the shores of the lake.

YOU WILL NEED

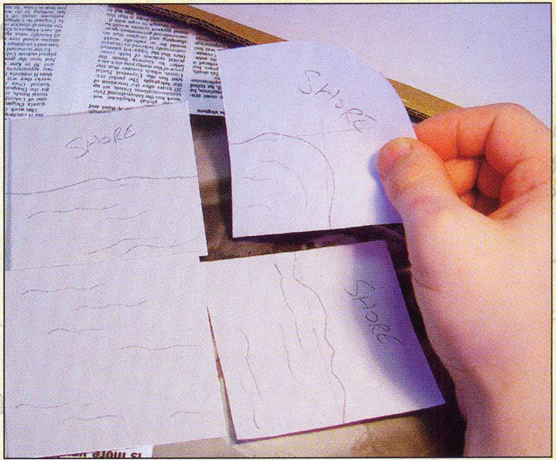
- 30CM/12" SQUARE POLYSTYRENE CEILING TILES
- 5MM FOAM CARD (ALSO CALLED 'FOAM CORE')
- FINE-GRADE TEXTURED PAINT
- MODELLING FLOCK
- SOME STONES AND PEBBLES
- PVA GLUE
- CRAFT KNIFE AND STEEL RULER
- GREEN PAN SCOURER
- TWIGS
- A SELECTION OF PAINTBRUSHES
- BLACK, BLUE, GREEN, BROWN AND WHITE ACRYLIC PAINTS



▲ TEXTURED CEILING TILES
Ceiling tiles can be bought in all kinds of textures, and ones with an irregular pattern are ideal for creating water effects. Once painted, they can look very effective as rippling water. Shop around for the most suitable tiles.

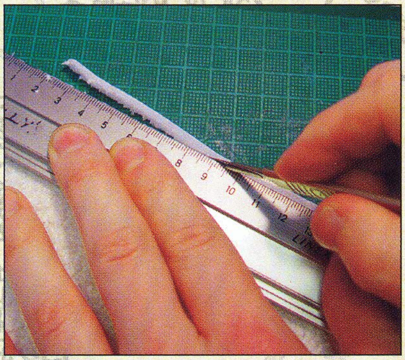
Planning the Lake

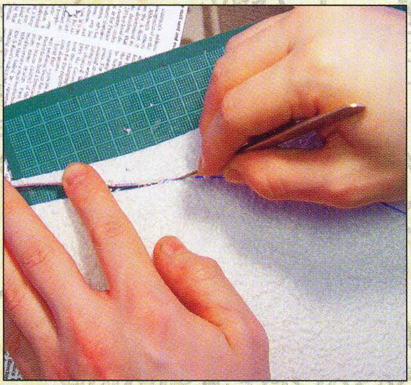
There are several methods to modelling lakes. You might like to make a fairly small one that is roughly circular. This is fine, and very easy to adapt from the techniques presented below, but we chose to create a large lake, tailored specifically to this Pack's Battle Game. You could also make an inlet, which is a lake with a small river section trailing off so that you can link it to the river from Pack 15. For the purposes of this Pack's scenario, we decided to make our lake in sections, with water running off two sides of the table and a detailed shoreline on the other two sides. Scenery pieces made in sections like this are often referred to as 'modular terrain'. Try drawing out the sections that you want onto squares of paper and arrange them into different positions. This will help you get an idea of how many sections you want and whether or not they fit together properly. When you make your actual model, use the paper plan as reference. Modular terrain will be covered in more detail in a future Modelling Workshop.



▲ PLANNING YOUR MODULAR TERRAIN
A paper plan will prove invaluable as reference later.

➤ MAKING THE SQUARE BASES
Trim away the bevelled edges of the polystyrene bases.





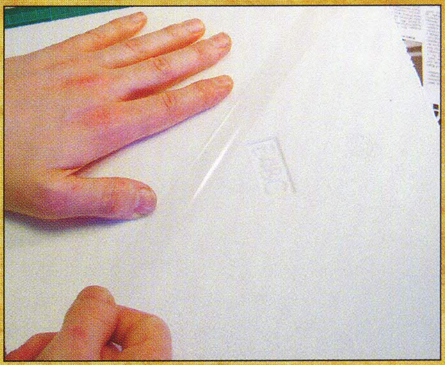
◄ ROUNDED CORNER
This piece will form the curved corner of the lake model.

1 Making the Base

The base is quite large, and our lake is divided into four sections, each 30cm/12" by 30cm/12". The ceiling tiles that we used are this size as standard, so they proved ideal. Most tiles have a bevelled edge running all the way around them. This means that the tiles will not butt together closely, and so you'll have to trim off this edge carefully, using a craft knife and steel ruler. One of the sections is a 'corner' piece and looks best when one corner of the tile is rounded off with a craft knife, as shown. For this Pack's Battle Game, you will need three squares and one corner piece. You can make more if you like, to give you more variety when you come to use the lake in future games.

POLYSTYRENE TILES

Polystyrene tiles are prone to warping, especially after painting. In order to reduce the warping, you can use this simple trick. Take some strips of masking tape or sticky tape and stretch it across the underside of your polystyrene base. It works best if you stick the tape from corner to corner. Stick the tape to one corner first and then pull it tight before sticking it to the other. Once the model is completely finished, you can remove the tape, and the tension should have kept it flat and even.

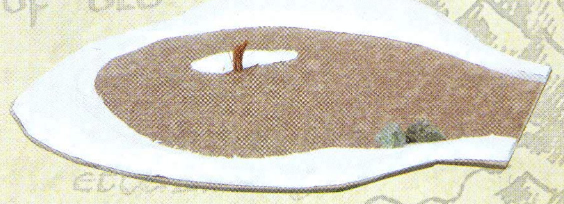


▲ TO PREVENT WARPING
Stretch the tape tight across the bottom of the base to reduce the likelihood of warping.

Alternative Approaches

Different Bases

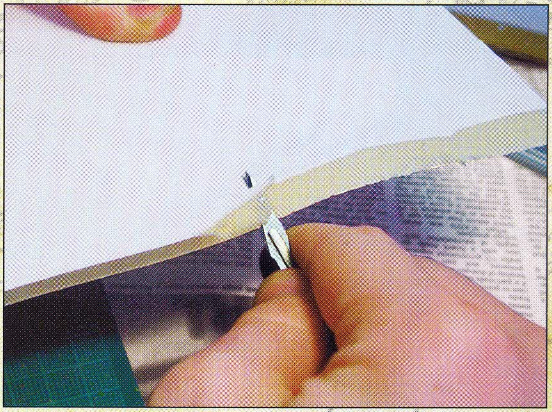
While polystyrene ceiling tiles are easy to work with and widely available, you may prefer a more hard-wearing base material for your lakes. 5mm hardboard is a good alternative, although to cut it you will need a large saw such as a tenon saw. It is difficult to work with and more expensive, but far less prone to warping. The other advantage is that it will fit in perfectly with your river sections if you choose to make an inlet (this is basically a lake section with a gap in the shore onto which your river sections fit). If you do want to make an inlet, but prefer to use ceiling tiles, then you will have to carve away part of the polystyrene base so that it sits flush with the river sections.



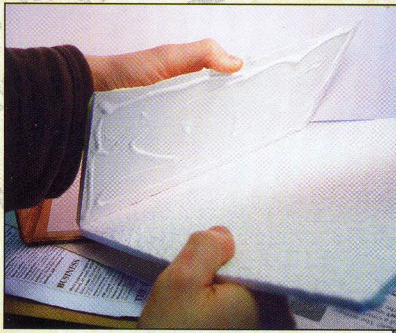
▲ HARDBOARD BASES
For a more durable base, use hardboard. It is less likely to warp, but will need cutting with a large saw.

② Building the Banks

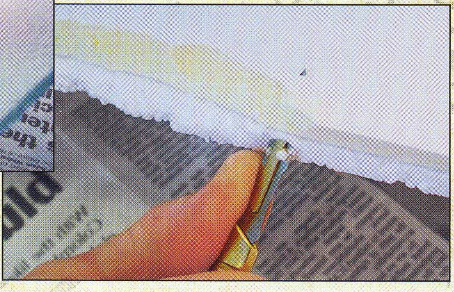
Because this is a larger project than the river, it is less practical to make the banks out of card and plaster filler. For the banks of the lakes, we used 5mm foam card. The banks themselves need to be about 14cm/6" wide for the purposes of the 'Watcher in the Water' scenario, but if you are making different-sized lakes for your gaming area, they can be any size you like. To work out which of your sections need banks, refer to the paper plan you made earlier.



◄ CONTOURING THE BANKS
Give the inner edge of the banks a gentle slope by trimming them with a craft knife



◄ GLUING THE FOAM CARD
PVA is the best glue to use with foam card and polystyrene, as superglue can melt the foam!

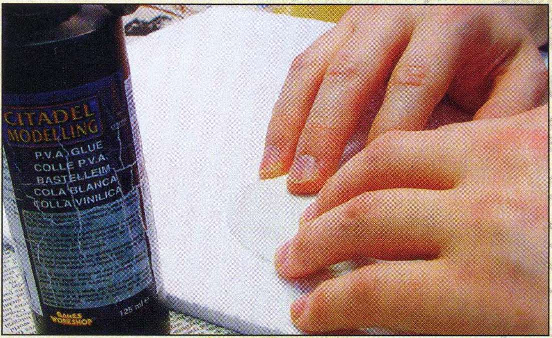


► TRIMMING THE EDGES
Use a sharp craft knife to smooth the outer edges of the banks.

Cut the foam card to size with a sharp modelling knife. Trim one edge of the foam card with the knife to make a bank that will slope into the water. Use PVA glue to stick the banks to the bases. If the card overhangs the base at all, use the knife to trim it to size. The great thing about using foam card with a polystyrene base is that you can use a craft knife to trim the outer edges of both materials, making a smooth slope that blends the banks of the lake into your gaming area. You will need a sharp knife and a bit of patience, because polystyrene can be very messy when it is cut.

③ Making Islands

Islands can be added to the large expanses of water to break them up a little. They are made in exactly the same way as banks, but are sloped all the way around. Simply cut a small piece of foam card and trim the edges with a craft knife so that you are left with a small 'hill'. Stick this to the lake with PVA glue and leave it to dry. One or two small islands can look very effective on large water sections.



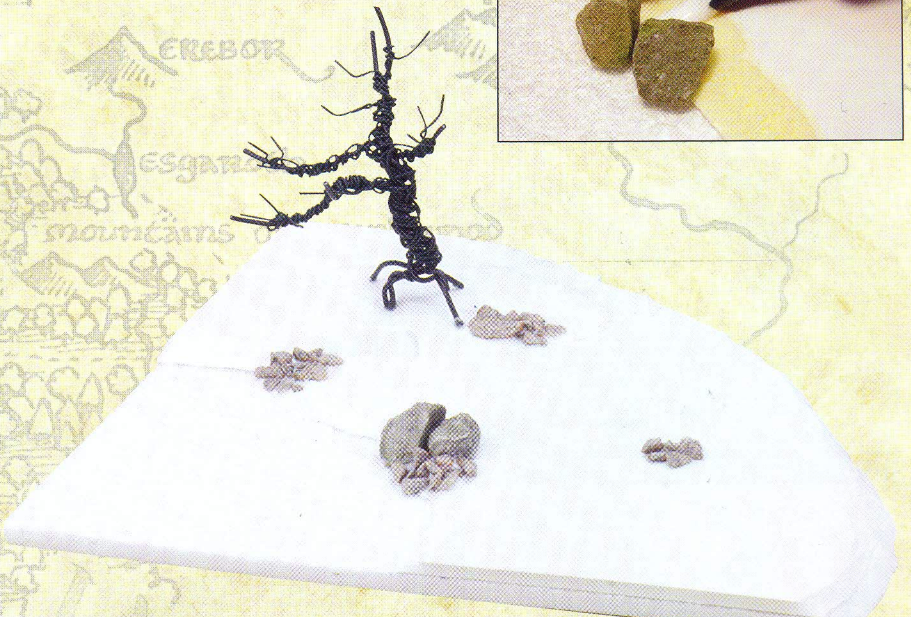
◄ ADDING THE ISLAND
Use PVA to glue down the foam card island.

4 Detailing the Banks

Because the banks of the lake cover such a wide area, they will benefit from some larger bits of detailing. A good place to start is to add stones, gravel and brush-bristle reeds in much the same way as you did to the river. You can also break up the large, flat areas of shore by adding a second foam card layer to it. These are made in the same way as islands, but are stuck to the shore instead of the water.

The only limits to your detailing are patience and imagination! We added a tree to our corner section, which was made in exactly the same way as the Fangorn trees from Pack 17, but without any foliage.

➤ ADDING SMALL DETAILS
Stones, gravel and other details can be added with PVA glue.



➤ DETAILING
This corner section has been detailed using a range of techniques.

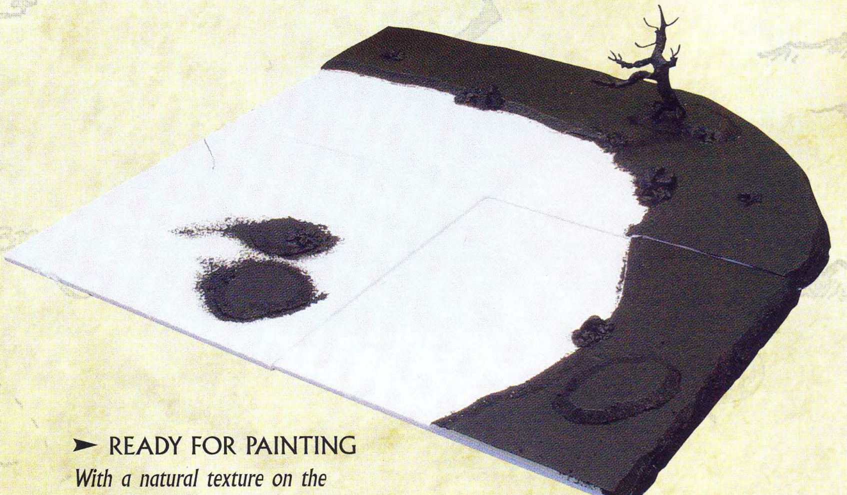
5 Adding Texture

Once you have finished adding details, you will need to texture the shores of the lake. Using fine-grade textured paint, apply a thick coat over the banks. You don't need to paint it over the water area, because the polystyrene tile is already textured. We found that black textured paint is the best colour to use, as it not only provides texture but also a great undercoat.

TOP TIP

If you want your model to have a more textured appearance than textured paint alone can provide, glue some sand onto the shores of the lake before you apply the textured paint.

▲ TEXTURING THE SHORE
Use textured paint to provide a realistic look to the shore.



➤ READY FOR PAINTING
With a natural texture on the shore line, you can start to paint.

➤ **DRY-BRUSHING THE SAND**
A realistic highlight is achieved by using increasingly lighter 'layers' of dry–brushing.

6 Painting the Shore

The lake needs to be undercoated with black paint. Because the base is made of polystyrene, it will have to be painted by hand using normal acrylic paint, as spray paint will melt the polystyrene! We used Citadel Chaos Black, available from the Games Workshop website (www.games-workshop.com). Use a large brush to speed up the process. Remember that if you have used black textured paint on the shore, then you won't need to undercoat it again. Once the black undercoat has dried, the shore and rocks can be dry-brushed with grey. Mix up a paler grey mix by adding more white paint and use it to give the shore a second, lighter dry-brush. Any other details you have added should be painted the appropriate colours. For example, if you have added a tree, then paint it brown.

◄ **PAINTING THE TREE BROWN**
In Pack 8 and more recently in Pack 17 we gave you detailed instructions on how to paint a tree so that it looks natural.

7 Painting the Water

Because the polystyrene tiles are already textured, painting the water is a simple matter of dry-brushing. Mix black, blue and green paints together, as you did for the river in Pack 14. Using a large brush, dry-brush this mix all over the water. When this coat is completely dry, make a similar colour, but lighten it by adding white. Dry-brush this over the water area closer to the banks to pick out the texture of the polystyrene tile. This gives the impression that the closer to the shore you get, the more shallow the water is. Finally, add more white to the mix and dry-brush this around the very edges of the water that touches the banks. This looks like water lapping around the shore. To finish the water, apply a thick coat of PVA glue over the entire surface and leave it to dry thoroughly. Once it has dried, it will look shiny and wet.

◄ **DRY-BRUSHING THE WATER**
Use a large brush to dry–brush all of the water areas.

◄ **PAINTING THE SHALLOWS**
Dry–brush a very pale mix around the water's edge.

➤ **ADDING THE PVA**
Apply a thick layer of PVA glue to the whole lake. When dry, this will look shiny, bringing your lake to life.

8 Finishing the Shore

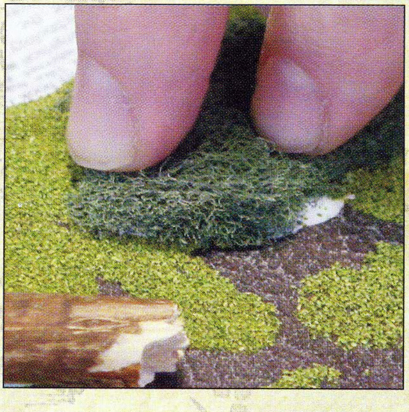
Because our lake is meant to represent the expanse of water outside the mines of Moria, we decided not to make it too green and grassy. However, to blend it into your gaming table, you can simply glue flock onto the shore at random intervals, creating a patchy appearance. By concentrating the flock more at the edge of the bank that leads onto the gaming table, you can achieve quite a smooth blending effect.

The last details you can add to the shore are fallen trees and patches of rough ground. Fallen trees can be made from real twigs, broken up into small pieces. Rough ground and scrub can be represented by green pan-scourer, cut to size. See Pack 13's Modelling Workshop for more ideas on adding details to your models.

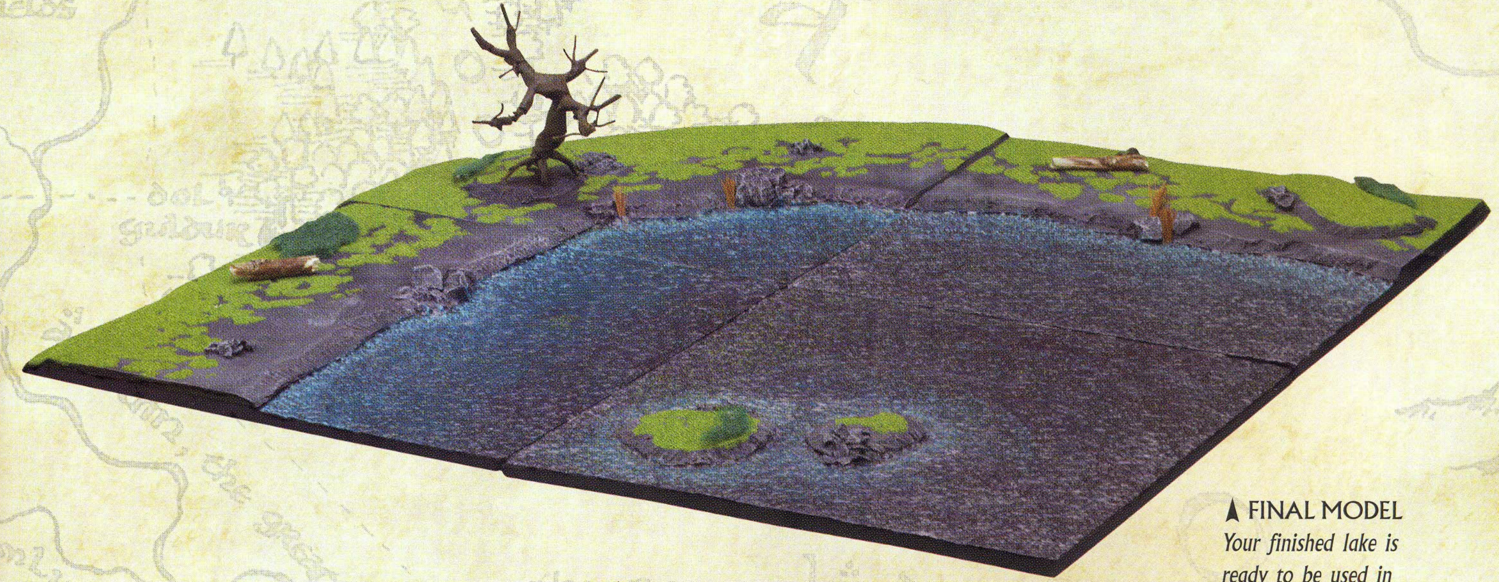
> *'Do not disturb the water!'*
>
> ARAGORN™

◄ **ADDING FLOCK**
On a model like this, flock looks good when applied in patches.

► **FALLEN TREES**
Use PVA to glue down twigs, representing age–old, dead trees.



◄ **ROUGH TERRAIN**
Pieces of scouring pad can be glued down with PVA to make effective scrub and rough ground.



▲ **FINAL MODEL**
Your finished lake is ready to be used in the Battle Game!

► **SMALL POND**
Using the same techniques, you can also make individual lakes and ponds.

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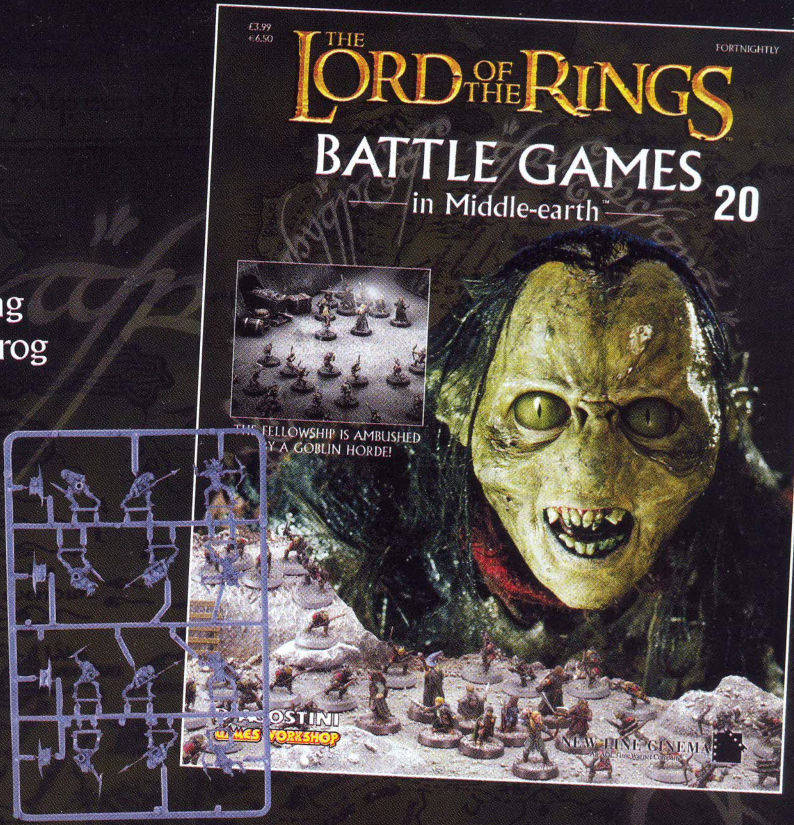
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